CASSANDRA
WILSON
BLUE
LIGHT
'TIL
DAWN
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

BEYOND THE DAWN

If there is one album to look to for expanding the playing field in vocal jazz performance in the second half of the twentieth century, that album is Cassandra Wilson's **BLUE LIGHT 'TIL DAWN**. Released in 1993, **BLUE LIGHT** marked the beginning of Wilson's Blue Note tenure, an association that produced ten albums—among them two GRAMMY® Award winners. Remarkably, **BLUE LIGHT 'TIL DAWN** eschews traditional jazz instrumentation for a distinctly open, earthy, acoustic feel. We never hear call and response between horns, but are treated to polyphony of percussion. In place of a rhythm section fronted by piano, we find guitars—classical, steel-string, octave, pedal-string—and violin. In contrast to jazz vocalists whose repertoires hinge solely on "standards"—songs from the American songbook originally composed for Broadway musicals and Hollywood films—with this album Wilson succeeds in providing an alternative route to vocal jazz stardom, mining blues, folk and R&B music. It's here that Wilson's trademark treatment of popular music to radical revision, notably in bold, innovative covers of Van Morrison's "Tupelo Honey," Joni Mitchell's "Black Crow" and Ann Peebles' "I Can't Stand the Rain," has its genesis.

As songbirds go, Wilson is a hummingbird: the only genus capable of sustained backward flight. She pays reverence and homage to her Mississippi roots and the blues tradition with Robert Johnson's "Come On In My Kitchen" and "Hellhound On My Trail." Her choices seem an unlikely fit for a jazz album until you listen: a steep rise followed by a gentle sloping down of the tune; then another sudden rise, then a gentle sloping down, and so on; a feeling of hovering over a central note or notes, around which the melody seems to be built. She makes you wonder why no other jazz vocalist since Billie Holiday has reminded us that the American songbook begins with the blues.

As she did on her pre-Blue Note recordings, Wilson embraces a standard, giving us a stark, compelling opening number, "You Don't Know What Love Is." She showcases bold jazz leanings in covers of the Stylistics' "Children of the Night" and "Tell Me You'll Wait For Me," from 1959's **THE GENIUS OF RAY CHARLES**. Meter shifts several times within these songs, yet unlike their original arrangements Wilson's melodies rarely repeat. Her eclectic repertoire, including her original songs, reveals what ethnomusicologist Steven Feld calls an "iconicity of style," linking modes of cultural expressions from America, Africa and the African diaspora.

BLUE LIGHT 'TIL DAWN reverberates among jazz singers. Following the album's release, a school of vocalists, including Karrin Allyson, Lizz Wright, Claudia Acuña, Jane Monheit and Tierney Sutton, issued recordings that opt out of standard jazz macrostructure (theme-horn solo-theme) within a traditional trio or quartet. Norah Jones often stated to the press that she "studied" **BLUE LIGHT 'TIL DAWN**, and Wilson's sophomore Blue Note release, **NEW MOON DAUGHTER**, while composing and arranging her own Blue Note debut. As critic Neil Tesser wrote, "In recent years, most younger vocalists in jazz have possessed a certain ruggedness—the smoky tones of Cassandra Wilson."

—LaShonda Katrice Barnett, Ph.D. is the editor of three interview books on creative process with women musicians. Her debut novel, **JAM! ON THE VINE**, is forthcoming from Grove/Atlantic Inc.

1 YOU DON'T KNOW WHAT LOVE IS (6:05)
(DON RAYE-GENE DEPAUL)
CASSANDRA WILSON VOCAL
BRANDON ROSS STEEL STRING GUITAR
CHARLIE BURNHAM VIOLIN
ARRANGEMENT BY BRANDON ROSS

2 COME ON IN MY KITCHEN (4:53)
(ROBERT JOHNSON)
CASSANDRA WILSON VOCAL
BRANDON ROSS OCTAVE GUITAR
KENNY DAVIS BASS
TONY CEDRAS ACCORDIAN
LANCE CARTER DRUMS
ARRANGEMENT BY BRANDON ROSS

3 TELL ME YOU'LL WAIT FOR ME (4:48)
(CHARLES BROWN-OSCAR MOORE)
CASSANDRA WILSON VOCAL
KENNY DAVIS BASS
KEVIN JOHNSON SNARE
ARRANGEMENT BY KENNY DAVIS

4 CHILDREN OF THE NIGHT (5:19)
(THOM BELL-LINDA CREED)
CASSANDRA WILSON VOCAL
VINX PERCUSSION, VOICES
BRANDON ROSS CLASSICAL GUITAR, OCTAVE GUITAR
KEVIN JOHNSON PERCUSSION
ARRANGEMENT BY BRANDON ROSS

5 HELLHOUND ON MY TRAIL (4:34)
(ROBERT JOHNSON)
CASSANDRA WILSON VOCAL
BRANDON ROSS STEEL STRING GUITAR
OLU DARA CORNET
ARRANGEMENT BY BRANDON ROSS

6 BLACK CROW (4:38)
(JONI MITCHELL)
CASSANDRA WILSON VOCAL
DON BYRON CLARINET
VINX, BILL MCCLELLAN, KEVIN JOHNSON, JEFF HAYNES,
LANCE CARTER AND CYRO BAPTISTA PERCUSSION
ARRANGEMENT BY CYRO BAPTISTA

7 SANKOFA (2:02)
(CASSANDRA WILSON)
CASSANDRA WILSON VOICES, ARRANGEMENT

8 ESTRELLAS (1:59)
(CYRO BAPTISTA)
CASSANDRA WILSON VOCAL
GIB WHARTON PEDAL STEEL GUITAR
JEFF HAYNES PERCUSSION
CYRO BAPTISTA PERCUSSION
ARRANGEMENT BY CYRO BAPTISTA

9 **REDBONE** (5:35)
(CASSANDRA WILSON)
CASSANDRA WILSON VOCAL
GIB WHARTON PEDAL STEEL GUITAR
JEFF HAYNES PERCUSSION
CYRO BAPTISTA PERCUSSION
ARRANGEMENT BY WILSON, WHARTON, HAYNES AND BAPTISTA

10 **TUPELO HONEY** (5:36)
(VAN MORRISON; ADDITIONAL LYRICS FROM "ANGEL" BY JIMI HENDRIX)
CASSANDRA WILSON VOCAL
BRANDON ROSS STEEL STRING GUITAR
LONNIE PLAXICO BASS
CHARLIE BURNHAM VIOLIN, MANDOCELLO
KEVIN JOHNSON PERCUSSION, LOOSE CHANGE
LANCE CARTER SNARES
ARRANGEMENT BY **BRANDON ROSS**

11 **BLUE LIGHT 'TIL DAWN** (5:09)
(CASSANDRA WILSON)
CASSANDRA WILSON VOCAL
GIB WHARTON PEDAL STEEL GUITAR
KENNY DAVIS BASS
CHARLIE BURNHAM VIOLIN
BILL MCCLELLAN DRUMS
JEFF HAYNES PERCUSSION
CYRO BAPTISTA PERCUSSION
ARRANGEMENT BY **CHARLIE BURNHAM**

12 **I CAN'T STAND THE RAIN** (5:27)
(ANN PEEBLES-DON BRYANT-BERNIE MILLER)
CASSANDRA WILSON VOCAL
CHRIS WHITLEY NATIONAL RESOPHONIC GUITAR
ARRANGEMENT BY **CHRIST WHITLEY** AND **CASSANDRA WILSON**

BONUS TRACKS: FROM THE BLUE LIGHT 'TIL DAWN TOUR, LIVE IN EUROPE, 1994

13 **BLACK CROW** (LIVE) (6:30)
(JONI MITCHELL)

14 **SKYLARK** (LIVE) (8:40)
(JOHNNY MERCER-HOAGY CARMICHAEL)

15 **TUPELO HONEY** (LIVE) (7:13)
(VAN MORRISON)

MUSICIANS:
CASSANDRA WILSON VOCALS
BRANDON ROSS GUITAR
LONNIE PLAXICO BASS
CHARLIE BURNHAM VIOLIN, PERCUSSION
JEFFREY HAYNES PERCUSSION
LANCE CARTER DRUMS

TRACKS 13-15: © 2014 OJAH MEDIA GROUP, LLC

PRODUCED BY **CRAIG STREET**
RECORDED AND MIXED BY **DANNY KOPELSON**
ADDITIONAL RECORDING BY **JAMIE STAUB** AND **JIMMY DOUGLASS**
ASSISTANT ENGINEERS: **FREDERICK KEVORKIAN**, **BILL EMMONS**, **JULIO PERALTA**, **DINJI BROWN**, **PETER BEEKERMAN**, **JOE HOGAN**
ALL SONGS RECORDED AT **SEAR SOUND** AND MIXED AT **RPM STUDIOS** EXCEPT:
"**I CAN'T STAND THE RAIN**" — RECORDED AND MIXED AT **SOUND ON SOUND** BY **JIMMY DOUGLASS**
"**YOU DON'T KNOW WHAT LOVE IS**" AND "**TUPELO HONEY**" — RECORDED AT **GREENE ST. STUDIOS** BY **JAMIE STAUB** AND MIXED AT **RPM** BY **DANNY KOPELSON**
"**SANKOFA**" — RECORDED AND MIXED AT **RPM**

EDITED AND SEQUENCED BY **FREDERIC KEVORKIAN** AT **SEAR SOUND**
ORIGINAL ALBUM MASTERED AT **CAPITOL RECORDING** BY **WALLY TRAUGOTT**
PRODUCTION ASSISTANT: **CYNTHIA SIMMONS**

SPECIAL THANKS TO: **WALTER SEAR**, **ROBERTA FINDLAY**, **KEVIN LEWIS**, **DOUGIE BROWNE**, **DAVID KAHNE**, **SHARRYN**, **PINEY KAHN**, **AKY RECORDING SUPPLIES**, **THE RENTAL COMPANY**, **M & I RECORDING**, **PERTER DARMI**, **MICHAEL CUSCUNA**, **ROBERT MASON**, **DAVID AMLIN**, **GREG TATE**, **DAVID HARRIS**, **ANTON FIG**, **ERIC PERSON**, **VINCENT HENRY**, **MARCUS ROJAS**, **ROB ROBINSON**

DON BYRON APPEARS COURTESY OF ELEKTRA MUSICIAN/NONESUCH
CHRIS WITLEY APPEARS COURTESY OF SONY MUSIC
VINX APPEARS COURTESY OF IRS RECORDS
BRANDON ROSS PLAYS KARL HELLWIG OCTAVE & MICHAEL JACOBSON-HARDY STEEL STRING GUITARS

"YO CW, THANK YOU FOR TAKING THE CHANCE. SAIL OUT DIVA, SAIL OUT." — LE SABOTEUR

MANY, MANY THANKS TO
– MY MA'DEAR AND BROTH AND FRIENDS IN JACKSON, MISSISSIPPI WHO COLLECTIVELY PROVIDE ME WITH THE ROCK OF AGES
– MY FRIENDS UPTOWN WHO CONSTANTLY REMIND ME LIFE IS AN EVERYDAY INVENTION
– THE BLUE NOTE STAFF... STEVE, DIANE, CYNTHIA, TOM AND PEGGY
– THE MUSICIANS WHO SO GRACIOUSLY GAVE OF THEIR TIME... JAMES WEIDMAN, JEAN PAUL BOURELLY, GREG OSBY AND KEVIN HARRIS
– THE RUDE FAMILY STARRING JUDY JEFFERSON AND DAVID WILLIAMS
– THE LAWMEN... VERNON SLAUGHTER AND JAMES JOSEPH III
– CYNTHIA SIMMONS FOR LENDING ME YOUR CLARITY AND FOCUS WHEN MINE WAS IN THE SHOP
– SANDY HEAD FOR YOUR SUPPORT AND GUIDANCE THROUGHOUT THIS PROCESS
– JOYCE DUKES FOR GIVING ME ONE NOTE OF A WHOLE SONG
– MICHAEL SIMANGA FOR YOUR GENEROSITY OF SPIRIT
– CRAIG STREET FOR YOUR VISION AND PERSEVERANCE
– BRUCE LUNDVALL... YOUR FAITH IN THIS PROCESS AND PASSION FOR THIS MUSIC RESTORED MY OWN
– DANNY K. FOR WALKING ME TO THE BUS

THIS RECORDING IS LOVINGLY DEDICATED TO MR. HERMAN BRADLEY FOWLKES, JR., FATHER, MENTOR, AND FRIEND

ART DIRECTION AND DESIGN BY **MARK LARSON**
PHOTOGRAPHY BY **CHRIS CALLIS**
STYLING BY **CHRISTINA KUMI KIMBLE**

TRACKS 1-12: ORIGINALLY RELEASED AS BLUE NOTE RECORDS
CDP 0 7777-81357-2 2, NOVEMBER 2, 1993

TRACKS 13-15: PREVIOUSLY UNRELEASED
RECORDED SOMEWHERE IN EUROPE DURING THE BLUE LIGHT 'TIL DAWN TOUR, 1994

THIS EDITION:

MASTERED BY **GREG CALBI** AT **STERLING SOUND**, NEW YORK CITY
MASTERING SUPERVISED BY **CRAIG STREET**
BONUS TRACKS MASTERED AND FINAL ASSEMBLY BY **KEVIN REEVES**, **4TH FLOOR STUDIOS**, NEW YORK CITY

A&R FOR UME: **HARRY WEINGER**

ART DIRECTION: **SUSAN LAVOIE**
NEW PACKAGE DESIGN: **MIKE DIEHL**

PRODUCTION: **MICHELE HORIE**
PRODUCT MANAGER: **LIUBA SHAPIRO**

DEDICATED TO THE MEMORY OF LANCE CARTER

IMPACT ARTIST MANAGEMENT
MANAGEMENT: **ED GERRARD** AND **PETER HIMBERGER**
FOR IMPACT ARTIST MANAGEMENT

BLUENOTE.COM
UNIVERSALMUSICENTERPRISES.COM

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

© 2014 BLUE NOTE RECORDS B0020475-02
BLUE NOTE® IS A REGISTERED TRADEMARK OF CAPITOL RECORDS, LLC